

Public District School Board Writing Partnership

Course Profile

Music

Grade 9

Open

• for teachers by teachers

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Unit 2: Elemental Choices

Time: 10 hours

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Unit Description

Students use the elements of music to make artistic decisions and creative choices. In Activity 1, students learn to identify and describe the elements of music. In Activity 2, students apply creative choices to the composition of a melody. In Activity 3, students use melodies and harmonic progressions to explore harmony. Activity 4 gives students the opportunity to explore musical form. Students use Activity 5 to apply their learning and develop an understanding of the historical, stylistic, and cultural context of music. In Activity 6, students have the opportunity to make artistic decisions that affect the stylistic accuracy of their playing or singing.

Strand(s) and Expectations

Strand(s): Theory, Creation, Analysis

Overall Expectations: MTV.01X, .02X, .03X; MCV.01X, .02X, .03X; MAV.01X, .02X, .03X, .04X.

Specific Expectations: MT1.01X, .02X, .03X, .04X, .06X, .07X, .08X, .09X, .10X, .11X, .12X;
MC1.01X, .02X, .04X, .05X, .07X, .08X, .10X, .12X; MC2.01X, .03X, .04X; MA1.01X, .02X, .07X;
MA2.02X, .03X.

Activity Titles (Time and Sequence)

Activity 1	Discovering the Elements of Music	75 minutes
Activity 2	Making Elemental Choices With Melody	150 minutes
Activity 3	Making Elemental Choices With Harmony	150 minutes
Activity 4	Elemental Choices and Musical Form	75 minutes
Activity 5	Elemental Choices of Historical Style and Cultural Context	75 minutes
Activity 6	Making Creative Choices in Performance	75 minutes

Unit Planning Notes

This unit is designed to be delivered as part of a vocal or instrumental music program. To that end, this unit makes use of the facilities, space, equipment, and resources consistent with the delivery of a vocal or instrumental music program. While this unit facilitates skill development through many non-performance activities, teachers are encouraged to make connections to the performance context as often as possible. In order to maximize the connection between this unit and Unit 1, the activities in this unit are best delivered in classroom periods that are distributed throughout the duration of the course.

Activity 1 serves to establish a set of concepts and related terminology that are applied throughout the Elemental Choices unit. With this design in mind, each successive activity is intended to build upon the knowledge and skills learned in the previous activity.

Prior Knowledge Required

Successful completion of Grade 8 music as prescribed by *The Ontario Curriculum, Grades 1-8, 1998*.

Teaching/Learning Strategies

Strategies include: Student-centred learning, teacher-directed learning, collaborative learning, problem solving, investigative, application of previously learned concepts to new situations, review, drill, expanded opportunity, and enrichment.

Assessment/Evaluation

This unit includes rubrics, checklists, portfolio, reflective journal writing, self-assessment, peer-assessment, formative assessment, and summative evaluation.

Resources (from Bibliography in Phase 1)

10, 12, 19, 23, 26, 30

Activity 1: Discovering the Elements of Music

Time: 75 minutes

Description

This activity provides for the diagnostic assessment of the students' knowledge and awareness of the elements of music. Through listening, discussion, and exploration exercises, students develop the knowledge and skills necessary to identify, define, and describe the elements of music. This activity also provides for the summative evaluation of the students' ability to use an established set of concepts and related terminology that are applied throughout the Elemental Choices unit.

Strand(s) and Expectations

Strand(s): Theory, Analysis

Overall Expectations:

- identify and define in simple terms the elements of music (i.e., rhythm, melody, timbre, dynamics, harmony, texture, and form);
- demonstrate the ability to listen attentively and with discernment to live and recorded music, using the stages of critical analysis (initial reaction, description, analysis, interpretation, and judgement).

Specific Expectations: MT1.06X, .07X, .08X, .09X, .10X, .12X; MA1.01X.

Planning Notes

- Prior to this activity, the teacher should examine Appendix EC1, and EC2.
- Teachers are encouraged to use Canadian sources for musical examples.
- Teachers are encouraged to use historically and culturally diverse musical examples.
- Teachers should ensure that all personal musical examples brought into the classroom by students are screened for suitability of content.
- Prior to this activity, teachers should ensure that students are aware of and responsive to the positive dynamics involved with group interaction.

Prior Knowledge Required

Successful completion of Grade 8 music as prescribed by *The Ontario Curriculum, Grades 1-8, 1998*.

Teaching/Learning Strategies

Exercise 1: The class listens to two contrasting pieces of music. In pairs, students consider (think, pair, and share) the following question: What do these two pieces have in common?

Exercise 2: Each pair of students posts its findings for classroom display (e.g., blackboard, flipchart). As a class, students discuss their findings. Based upon their findings and discussions, students generate a class list of features that were common to the two contrasting pieces of music.

Exercise 3: Students discuss the similarities and differences between their list and the list found in Appendix EC1 or a similar resource. Through this discussion, the students discover adjectives that describe each of the elements of music. The class develops a common list of adjectives to describe each of the elements of music.

Exercise 4: Students use Appendix EC1 and the common list of adjectives developed in Exercise 3 to discuss the elements of music as they are applied and manipulated in a musical selection of their own choice. Students also identify the form of their chosen piece and justify their choice.

Assessment/Evaluation

Diagnostic Assessment

- Teacher observation of participation in and content of discussions
- Discussion of posted findings

Summative Evaluation

- Students demonstrate their ability to identify and describe the elements of music by accurately completing Appendix EC2 or a similar resource.

Accommodations

Teachers should ensure that the music volume is sufficient for *all* students to hear clearly. Students with oral or written language difficulties may work with a partner or scribe.

Resources (see Bibliography)

12

school library/resource centre, public libraries, private collections

Appendices

Appendix EC1

Appendix EC2

Activity 2: Making Elemental Choices with Melody

Time: 150 minutes

Description

Students use a major scale and the primary triads to create, notate, and perform their own eight-measure melodies. These processes allow students to make artistic decisions and creative choices in a melodic context.

Strand(s) and Expectations

Strand(s): Theory, Creation, Analysis

Overall Expectations:

- demonstrate the ability to read and understand music notation;

- play or sing technical exercises and diverse repertoire (including their own creations when appropriate) that reflect the theory expectations;
- demonstrate an understanding of the effects of music education on themselves and their peers;

Specific Expectations: MT1.01X, .03X, .04X; MC2.01X; MA1.07X; MA2.03X.

Planning Notes

- Activities 2 and 3 are connected. In Activity 2, students compose and notate their own melodies on an individual basis. In Activity 3, students work in groups so that they can apply their melodies to a harmonic context. For these reasons, Activities 2 and 3 require the use of the same concert pitch major key, same harmonic progression, and same harmonic rhythm.
- Throughout this activity, students are encouraged to use proper technique and safe practices when using their voices or instruments.
- Students must understand that some instruments may need to play different note names in order to produce the same pitches as other instruments. The same is also true for Activity 3. Transposition is examined more thoroughly in Unit 5.
- As the students progress through the exercises, they may need to move to different areas of the room as they rehearse, consulting with the teacher as required.
- Prior to this activity, the teacher should ensure that students are aware of and responsive to the positive dynamics involved with group interaction.
- Some students may complete the given exercises with little difficulty. These students should act as mentors for other students.

Prior Knowledge Required

- the ability to use note and rest values (i.e., whole, half, dotted half, quarter, dotted quarter, and eighth) within a one-octave scale that is most appropriate for the initial development of technical skill
- completion of Activity 1

Teaching/Learning Strategies

Exercise 1: Using Appendix EC3 or a similar resource, students identify the note names of the major scale that they use to notate their melody. Students use scale degrees or solfege syllables to number or identify each note of the scale. The teacher should check that each student has completed this exercise correctly.

Exercise 2: Using Appendix EC3 or a similar resource, and the major scale that they use to notate their melody, students identify the names of the notes that belong to the tonic (I), subdominant (IV), and dominant (V) triads. The teacher should check that each student has completed this exercise correctly.

Exercise 3: Using staff paper and pencils, students create and notate an eight-measure melody that follows the given harmonic progression (see below). In order to complete the process described in Activity 3, each chord must last for one full measure. If students wish to use different harmonic progressions, the teacher must ensure that all necessary modifications are made to facilitate the completion of Activity 3.

I I IV V I IV V I

The teacher should check that the pitch content of each student's melody matches the pitch content of the given chord progression. Students should be encouraged to play or sing their melodies as they work through the process of drafting, editing, and revision. Students should be given the opportunity to rehearse the final version of their melody. Vocal students may wish to sing their melodies with solfege syllables or any suitable original text.

Assessment/Evaluation

Formative Assessment

- Accurate completion of Appendix EC3.
- Appropriate matching of pitch content between melody and given harmonic progression.
- Students perform their melodies for each other in small groups. Students reflect upon their own compositions and the compositions of their classmates with the aid of a checklist (see Appendix EC4).
- In their journals, students reflect upon the concepts and skills required to compose melodies. Students consider the challenges and/or obstacles that they encountered. Students also describe how they overcame these challenges and/or obstacles.

Accommodations

For the purpose of enrichment, students are encouraged to use more complex musical language such as compound metre, sixteenth notes, their own harmonic progressions, and their own harmonic durations, provided that the basic concepts of harmonic progression and melody writing have been mastered, and that all necessary modifications are made to facilitate the completion of Activity 3.

For the purpose of remediation, students are encouraged to write a simple melody using the first four or five notes of the scale in half notes.

Students who have difficulty with music notation may work with a partner or scribe.

Resources (see Bibliography)

26, 30

Appendices

Appendix EC3

Appendix EC4

Activity 3: Making Elemental Choices with Harmony

Time: 150 minutes

Description

Students use their melodies and harmonic progressions from Activity 2 to explore harmony.

Strand(s) and Expectations

Strand(s): Creation

Overall Expectations:

- play or sing technical exercises and diverse repertoire (including their own creations when appropriate) that reflect the theory expectations;
- make artistic decisions that affect the stylistic accuracy of their playing or singing (e.g., articulation, phrasing, posture, dynamics, tone quality, intonation, rhythm, balance, blend);
- demonstrate the effective use of analog and/or digital technology in music applications.

Specific Expectations: MC1.01X, .02X, .04X, .05X, .07X, .08X, .10X, .12X; MC2.01X, .03X, .04X.

Planning Notes

- This activity is an extension of Activity 2.
- The teacher ensures that each student's melody is notated in the same key as it was in Activity 2 and uses the same harmonic progression that was provided in Activity 2.

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- Throughout this activity, students are encouraged to use proper technique and safe practices when using their voices or instruments.
 - This activity may require the use of practice rooms, hallways, or other suitable areas. Proper supervision should always be maintained.
 - Prior to this activity, the teacher should ensure that students are aware of and responsive to the positive dynamics involved with group interaction.

Prior Knowledge Required

- the ability to use note and rest values (i.e. whole, half, dotted half, quarter, dotted quarter, eighth) within a one-octave scale that is most appropriate for the initial development of technical skill;
- completion of Activity 1 and 2

Teaching/Learning Strategies

Using Appendix EC3, staff paper, pencils, and their melodies from Activity 2, students work in their respective clefs and major keys to complete the following exercises:

Exercise 1: Using one note per measure, each student accurately notates the bass line that matches the harmonic progression used to compose their melody in Activity 2. To complete this task, students notate the root of each chord in the harmonic progression. The teacher should check that each student has completed this step correctly.

Exercise 2: Using one note per measure, each student notates two different harmony parts that match the harmonic progression used to compose their melody in Activity 2. To complete this task, students choose from the two left-over notes of each chord in the harmonic progression. The teacher advises students to make these parts as smooth (or conjunct) as possible and checks that each student has completed this step correctly.

Exercise 3: Students are encouraged to play or sing their bass line and harmony parts as they work through the process of drafting, editing, and revision. Vocal students may sing the bass line and harmony parts to solfege syllables. Students are encouraged to use a checklist to ensure that the bass line and harmony parts are correctly notated (see Appendix EC5).

Students complete the remaining exercises in groups of four. When placing students in groups, it is imperative that each student is reading from the same clef and in the same transposition (where applicable). Consideration should also be given to any technical issues of voice and instrument range. Keyboard and Computer Music students may wish to adapt and complete these exercises in pairs or on an individual basis.

Exercise 4: Each group performs the compositions of all of its members. For each composition, the group should experiment with, edit, and revise (if necessary) the harmonic choices that have been made.

Exercise 5: Each group rehearses its performances. Students should consider artistic decisions that affect the stylistic accuracy of their playing or singing.

Assessment/Evaluation

Formative Assessment

- Teacher observes notation, drafting, editing, revision, and group work.
- With the aid of a checklist, students reflect upon the accuracy of their bass lines and harmony parts (see Appendix EC5).
- Each group performs the compositions of all of its members for the class. Students should record their performances on their individual cassette tapes and put them in their portfolios as evidence of completed work.

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- In their journals, students reflect upon the concepts and skills required to compose bass lines and harmony parts. Students consider the challenges and/or obstacles that they encountered. Students also describe how they overcame these challenges and/or obstacles.
 - Students should be given time to self-critique their work in their journals. The teacher may provide an optional opening statement such as " The most satisfying part of my melody/harmony composition was.... or something did not sound as I had hoped. I need to rework or rethink the.... ".

Accommodations

For the purpose of enrichment, students are encouraged to use more complex musical language such as compound metre, sixteenth notes, their own harmonic progressions, and their own harmonic durations, provided that the basic concepts of harmonic progression and melody writing have been mastered, and that all necessary modifications are made to facilitate the completion of this activity (see Exercise 3 of Activity 2).

For the purpose of remediation, students are encouraged to use simplified metre, rhythmic values, and harmonic progressions.

Students who have difficulty with music notation may work with a partner or scribe.

Resources (see Bibliography)

26, 30

Appendices

Appendix EC3

Appendix EC5

Activity 4: Elemental Choices and Musical Form

Time: 75 minutes

Description

Students identify and discuss form as it appears in everyday life and make connections to similar forms in music. Students identify the use of repetition and contrast in various musical forms. Students critique the use of musical form.

Strand(s) and Expectations

Strand(s): Theory, Analysis

Overall Expectations:

- identify and define in simple terms the elements of music (i.e., rhythm, melody, timbre, dynamics, harmony, texture, and form);
- demonstrate the ability to listen attentively and with discernment to live and recorded music, using the stages of critical analysis (initial reaction, description, analysis, interpretation, and judgement);

Specific Expectations: MT1.11X, .12X; MA1.01X

Planning Notes

- The teacher should select musical recordings in binary, ternary, popular song form, and two other simple performance forms related to a specific cultural context.
- Teachers are encouraged to use Canadian sources for musical examples.
- Teachers are encouraged to use historically and culturally diverse musical examples.

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- Prior to this activity, the teacher should ensure that students are aware of and responsive to the positive dynamics involved with group interaction.

Prior Knowledge Required

- completion of Activity 1

Teaching/Learning Strategies

Exercise 1: Using a relevant topic (e.g., weather in Ontario), students discuss the feelings associated with tension and release, and repetition and contrast.

Exercise 2: Students identify and discuss form as it appears in other aspects of life (i.e., days of the week, school timetable, architecture, visual art, and dance).

Exercise 3: Using a directed listening process with examples of music in binary, ternary, popular song form, and two other forms, students listen for and identify the use of repetition and contrast.

Exercise 4: Working in groups, and using a piece of music studied in class, students consider the following question: How did the composers use musical form to create the feelings associated with tension and release, and repetition and contrast? Each group posts its findings for classroom display and discussion (e.g., blackboard, flipchart).

Assessment/Evaluation

Formative Assessment

- Teacher observation of participation in and content of discussions
- Discussion of posted findings and the drawing of conclusions
- Students use reflective journal writing to identify and critique the composer's use of form in another piece of music being studied in class.

Accommodations

Teachers should ensure that the music volume is sufficient for *all* students to hear clearly.

Students with oral or written language difficulties may work with a partner or scribe.

Resources (see Bibliography)

12

Activity 5: Elemental Choices of Historical Style and Cultural Context

Time: 75 minutes

Description

Students listen to musical examples and demonstrate their ability to explain how the elements of music are manipulated in such a way that reflects historical style and cultural context.

Strand(s) and Expectations

Strand(s): Theory, Analysis

Overall Expectations:

- identify and define in simple terms the elements of music (i.e., rhythm, melody, timbre, dynamics, harmony, texture, and form);
- demonstrate an understanding of a broad overview of the historical and stylistic context of music;
- demonstrate an understanding of music history and its cultural context;

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- demonstrate the ability to listen attentively and with discernment to live and recorded music, using the stages of critical analysis (initial reaction, description, analysis, interpretation, and judgement);
 - demonstrate an understanding of the function of music in society.

Specific Expectations: MT1.06X, .07X, .08X, .09X, .10X, .11X, .12X; MA1.01X, .02X.

Planning Notes

- The teacher makes provisions for the use of several audio reproduction devices (CD players, cassette tape players, etc.), ideally one for each group as set forth in this Activity.
- This activity may require the use of practice rooms, hallways, or other suitable areas. Proper supervision should always be maintained.
- Prior to this activity, the teacher should ensure that students are aware of and responsive to the positive dynamics involved with group interaction.

Prior Knowledge Required

- completion of Activities 1, 2, 3, and 4

Teaching/Learning Strategies

Using musical examples from a variety of historical periods and cultural settings, the students complete the following exercises.

Exercise 1: The class listens to a musical example and focuses their listening upon the elements of music. In a review of the skills developed in Activity 1, the class identifies the predominant elements of music in the musical example. Students discuss how these predominant musical elements have been manipulated.

Exercise 2: The teacher provides a scenario or recounts a story that establishes the historical style period and cultural context of another musical example. Upon hearing the musical example, students answer the following questions: Which elements are predominant in the musical example? How have these predominant musical elements been manipulated? Why? This exercise may be repeated using other musical examples.

Exercise 3: In groups, students repeat Exercise 2 using other musical examples. Students use a modified version of Appendix EC2 or a similar resource to record their findings in written form. Each group presents its musical example and findings to the class. The class may discuss the findings of each group.

Assessment/Evaluation

Formative Assessment

- Teacher observation of participation in and content of discussions
- Discussion of group findings

Summative Evaluation

- Students demonstrate their ability to explain how the elements of music are manipulated in such a way that reflects historical style and cultural context by completing a modified version of Appendix EC2 or a similar resource.

Accommodations

Teachers should ensure that the music volume is sufficient for *all* students to hear clearly.

For the purposes of enrichment, students are encouraged to use more complex musical examples organized chronologically, conceptually, thematically and/or by genre. Students may also choose to work independently rather than in groups.

For the purposes of remediation, students are encouraged to focus upon only one or two of the elements of music in their analysis.

Resources (see Bibliography)

19

school library/resource centre, public libraries

Appendix

Appendix EC2

Activity 6: Making Creative Choices in Performance

Time: 75 minutes

Description

Using a solo or small ensemble selection, students apply choices of articulation, phrasing, posture, dynamics, tempo, tone quality, intonation, rhythm, balance, and blend to express the creative choices of the composer. Students perform their interpretations.

Strand(s) and Expectations

Strand(s): Theory, Creation, Analysis

Overall Expectations:

- demonstrate the ability to read and understand music notation;
- play or sing technical exercises and diverse repertoire (including their own creations when appropriate) that reflect the theory expectations;
- make artistic decisions that affect the stylistic accuracy of their playing or singing (e.g., articulation, phrasing, posture, dynamics, tone quality, intonation, rhythm, balance, blend);
- demonstrate an understanding of the effects of music education on themselves and their peers;

Specific Expectations: MT1.01X, .02X, .03X, .04X, .07X; MC1.01X, .02X, .04X, .05X, .07X, .08X, .10X, .12X; MC2.03X, .04X; MA2.02X, .03X.

Planning Notes

- The teacher provides appropriate repertoire that is accessible to the class.
- This activity may require the use of practice rooms, hallways, or other suitable areas. Proper supervision should always be maintained.
- Some students may complete the given exercises with little difficulty. These students should act as mentors for other students.

Prior Knowledge Required

- the ability to use basic note and rest values (i.e., whole, half, dotted half, quarter, dotted quarter, and eighth) within a one-octave scale in one of the following major keys: A=, E=, B=, F, C, G, D, A, and E
- the ability to use basic note and rest values (i.e. whole, half, dotted half, quarter, dotted quarter, and eighth) within 2/4, 3/4, 4/4, and 6/8 meters
- the ability to make artistic choices as studied in Unit 1
- completion of Activity 1, 2, 3, 4, and 5

Teaching/Learning Strategies

These exercises may be completed individually or in small groups.

Exercise 1: Students, or the teacher, select a solo or small ensemble piece.

Exercise 2: Using Appendix EC6 or a similar resource, students plan their choices of articulation, phrasing, posture, dynamics, tempo, tone quality, intonation, rhythm, and balance and blend to realize the creative choices of the composer.

Exercise 3: As a homework assignment or in class, students practise in preparation for their performance.

Assessment/Evaluation

Formative Assessment

- Students perform their interpretations for the class. The teacher and the students can work together to develop a rubric for the purpose of teacher, self, and peer assessment (see Appendix EC7 for an example).
- Students use journal writing to explain and reflect upon their creative choices in performance. The teacher may provide optional opening statements such as My most successful performance choices were.... or... One choice that I need to rethink is.....

Accommodations

For the purposes of enrichment, students are encouraged to use more complex repertoire upon which to base their interpretations and performances.

For the purposes of remediation, students are encouraged to use simple repertoire upon which to base their interpretations and performances.

Resources (see Bibliography)

10, 23

Appendices

Appendix EC6

Appendix EC7

Appendix EC1

Worksheet for Activity 1

MELODY	The horizontal organization of pitch
Descriptive adjectives:	

HARMONY	The vertical organization of pitch
Descriptive adjectives:	

RHYTHM	The organization of duration
Descriptive adjectives:	

TIMBRE	Characteristic sound or tone colour
Descriptive adjectives:	

TEXTURE	The organization of the layering of sound
Descriptive adjectives:	

DYNAMICS	The aspect of musical expression resulting from the variation in the volume of sound
Descriptive adjectives:	

FORM	The structure, shape, or organizing principle of music
Identify form and justify your choice:	

Appendix EC2

Summative Evaluation for Activity 1

Listen to the given musical example and complete the following chart:

MELODY	Definition:
Descriptive adjectives:	

HARMONY	Definition:
Descriptive adjectives:	

RHYTHM	Definition:
Descriptive adjectives:	

TIMBRE	Definition:
Descriptive adjectives:	

TEXTURE	Definition:
Descriptive adjectives:	

DYNAMICS	Definition:
Descriptive adjectives:	

FORM	Definition:
Identify form and justify your choice:	

Appendix EC2 (Continued)

Scale and Chord Chart for Activity 2 and 3

Categories	Criteria	Level 1	Level 2	Level 3	Level 4
Knowledge/ Understanding	- understanding of terminology	- minimally acceptable understanding of terms	- some understanding of terms	- considerable understanding of terms	- thorough understanding of terms
Knowledge/ Understanding	- completeness and thoroughness of knowledge	- knows very few of the terms	- knows some of the terms	- knows most of the terms	- knows all of the terms
Thinking/ Inquiry	- accuracy of aural analysis	- barely accurate analysis	- fairly accurate analysis	- accurate analysis	- accurate and insightful analysis
Communication	- clarity of language	- mundane and limited modifiers	- good modifiers	- descriptive and appropriate modifiers	- highly creative and appropriate modifiers
Application	- analysis of form	- accurate analysis but without appropriate justification or inaccurate analysis but justified by little evidence	- accurate analysis with some justification or inaccurate analysis with some justification	- accurate analysis with valid justification	- insightful analysis with thorough justification

Appendix EC3

1(do)	2(re)	3(mi)	4(fa)	5(sol)	6(la)	7(ti)	1(do)

I	1(do)	3(mi)	5(sol)

IV	4(fa)	6(la)	1(do)

V	5(sol)	7(ti)	2(re)

Appendix EC4

Composition Checklist for Activity 2

Composition Checklist		
Respond to the following questions in order to make sure that your melody is clearly notated.	YES	NO
Does the written melody have a correctly notated clef?		
Does the written melody have a correctly notated key signature?		
Does the written melody have a correctly notated time signature?		
Does the written melody use pitches that match the given harmonic progression?		
Does the written melody use rhythmic values that match the time signature?		
Is the melody written in such a way that is clear and legible?		

Appendix EC5

Composition Checklist for Activity 3

Bass Line and Harmony Part Checklist		
Respond to the following questions in order to make sure that your melody is correctly notated.	YES	NO
Do the bass line and harmony parts have a correctly notated clef?		
Do the bass line and harmony parts have a correctly notated key signature?		
Do the bass line and harmony parts have a correctly notated time signature?		
Does the bass line use the roots of each chord in the given harmonic progression?		
Do the harmony parts use pitches that match the given harmonic progression?		
Are the harmony parts as smooth (conjunct) as possible?		
Do the bass line and harmony parts use rhythmic values that match the time signature?		
Are the bass line and harmony parts written in such a way that is clear and legible?		

Appendix EC6

Performance Planning Chart for Activity 6

Element of music present in the solo or ensemble piece	Description of performance strategy (articulation, phrasing, posture, dynamics, tempo, tone quality, intonation, rhythm, balance and blend) used to express the creative choices of the composer.
Melody	
Harmony	
Rhythm	
Timbre	
Texture	
Dynamics	
Form	

Appendix EC7

Performance Assessment Rubric for Activity 6

	LEVEL 1	LEVEL 2	LEVEL 3	LEVEL 4
accuracy of rhythm	- demonstrates limited accuracy	- demonstrates some accuracy	- demonstrates considerable accuracy	- demonstrates a high degree of accuracy
accuracy of pitch	- demonstrates limited accuracy	- demonstrates some accuracy	- demonstrates considerable accuracy	- demonstrates a high degree of accuracy
accuracy of articulation	- demonstrates limited accuracy	- demonstrates some accuracy	- demonstrates considerable accuracy	- demonstrates a high degree of accuracy
expressiveness through dynamics	- demonstrates limited expressiveness	- demonstrates some expressiveness	- demonstrates considerable expressiveness	- demonstrates a high degree of expressiveness
expressiveness through tempo	- demonstrates limited expressiveness	- demonstrates some expressiveness	- demonstrates considerable expressiveness	- demonstrates a high degree of expressiveness
expressiveness through phrasing	- demonstrates limited expressiveness	- demonstrates some expressiveness	- demonstrates considerable expressiveness	- demonstrates a high degree of expressiveness
tone quality	- applies the concept of tone quality with limited effectiveness	- applies the concept of tone quality with some effectiveness	- applies the concept of tone quality with considerable effectiveness	- applies the concept of tone quality with a high degree of effectiveness
tuning (intonation)	- applies the concept of intonation with limited effectiveness	- applies the concept of intonation with some effectiveness	- applies the concept of intonation with considerable effectiveness	- applies the concept of intonation with a high degree of effectiveness
balance and blend	- applies the concept of balance and blend with limited effectiveness	- applies the concept of balance and blend with some effectiveness	- applies the concept of balance and blend with considerable effectiveness	- applies the concept of balance and blend with a high degree of effectiveness

Appendix EC8

The following chart is a template for an overall rubric that may be used for tracking student progress and/or summative evaluation for Unit 2.

Category	Criteria	Level 1	Level 2	Level 3	Level 4
Knowledge/ Understanding (theory)	Knowledge/ understanding of elements of music				
Thinking/ Inquiry	Analysis of listening examples using elements				
	Analysis of musical form				
	Analysis of historical or cultural style through listening				
Communication	Use of terms and musical symbols				
	Quality of reflective process (journal)				
Application (creation)	Application of elements in composition				
	Application of elemental choices in performance				

Level 1
Sample Adverbs
 - limited understanding
 - limited clarity
 - only with supervision
 - limited accuracy and effectiveness

Level 2
Sample Adverbs
 - some understanding
 - moderate clarity
 - some supervision
 - some accuracy and effectiveness

Level 3
Sample Adverbs
 - considerable understanding
 - considerable clarity
 - safely and correctly
 - considerable accuracy and effectiveness

Level 4
Sample Adverbs
 - thorough and insightful understanding
 - high degree of clarity
 - demonstrates and promotes safety
 - a high degree of accuracy and effectiveness

Unit 3: The Role of Music in Society

Time: 8 hours

Unit Developer(s)

Jessica V. Kun, Toronto District School Board

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John Love, Toronto District School Board

Development Date: July 1999

Unit Description

Students examine the various roles that music plays in society. Students consider music as art, music as community, music as ritual and music as cultural celebration. Students identify, examine, and compare the similarities and differences of these roles in various societies.

Strand(s) and Expectations:

Strand(s): Creation, Analysis, Theory

Overall Expectations: MCV.01X, .02X; MAV.01X, .02X, .03X, .04X, .05X; MTV.01X, .02X, .03X.

Specific Expectations: MT1.12X, .13X, .14X, .15X; MC1.01X, .02X, .04X, .05X, .07X, .08X, .09X, .11X, .13X; MC2.04X; MA1.02X, .03X; MA2.01X, .02X, .03X, .04X, .05X, .06X, .07X.

Activity Titles (Time and Sequence)

Activity 1	Exploring Folk Music	100 minutes
Activity 2	Popular Song	100 minutes
Activity 3	Music for Ritual, Ceremony, and Celebration	100 minutes
Activity 4	You and Your Instrument/Voice	25 minutes
Activity 5	Music in Your Community	40 minutes
Activity 6	Attending a Performance	40 minutes
Activity 7	Careers in Music	75 minutes

Unit Planning Notes

The teaching of this unit requires a wide variety of resources and recordings. This unit need not be applied in one block of time, but rather, each activity may be introduced throughout the course. Activities 1 and 2 should be introduced in succession, in order for students to make connections between them. Activity 3 may be introduced in isolation. Activities 4, 5, and 6 should be introduced in succession at a time of year when there are opportunities in the community for students to experience live performances. Activity 7 is a culminating activity which should be introduced later in the course, since students will likely have had exposure to many different types of possible careers in music throughout the course.

Prior Knowledge Required

Successful completion of Grade 8 Music as prescribed by *The Ontario Curriculum, Grades 1-8, 1998*.

Teaching/Learning Strategies

Teacher-directed, student-centered, investigative, application of previously learned concepts to new situations, research, review, problem solving, collaborative learning, modeling, expanded opportunity, enrichment.

Assessment/Evaluation

Assessment and evaluation address the development of cognitive skills, the affective domain, portfolio, self-evaluation, peer evaluation, reflective journal writing, formative assessment, and summative evaluation.

Resources

Appropriate and accessible resources available in the community (and beyond, where possible) should be incorporated into the unit. Public and school libraries can provide lists of available recordings and videotaped resource material. Resources may include musicians and groups, educators, recording studios, record companies, record stores, radio and television stations, instrument makers and repair professionals, the Canadian Music Centre, retail instrument and music stores, local symphony orchestra and/or choral societies, opera companies, major orchestras and choirs, and local heritage and cultural centres.

The students themselves may provide a source of diverse cultural backgrounds and experience. Encourage the sharing of these music heritages to provide rich insights for all involved.

Teachers and students should include current videos, recordings, commercial software, and other such forms of media to enhance the activities.

Copland, A. *What To Listen For in Music*. New York: McGraw-Hill Inc., 1985.

Fowler, C. *Music! Its Role and Importance in Our Lives*. New York: Macmillan/McGraw-Hill, 1994.

Grout, D. and C. Palisca. *A History of Western Music* (fourth edition). New York: W.W. Norton, 1988.

Kuzmich, N. *Musical Growth (A Process of Involvement)*. Toronto: G.V. Thompson Music, 1986.

Machlis, J. *The Enjoyment of Music* (Text & Recordings). New York: W.W. Norton.

Wingell, Richard. *Experiencing Music*. California: Alfred Publishing Co., 1983.

Various Encyclopedias of Music

Various recordings (e.g., “Naxos” collections)

Activity 1: Exploring Folk Music

Time: 100 minutes

Description

Through exploration involving listening, analysing, and performance, students are able to demonstrate their awareness and understanding of the elements and characteristics of folk songs.

Strand(s) and Expectations

Strand(s): Creation, Analysis, Theory

Overall Expectations: MAV.01X, .02X, .04X; MCV.01X, .02X; MTV.01X, .02X, .03X.

Specific Expectations: MT1.12X, .13X, .15X; MC1.01X, .02X, .04X, .05X, .07X, .08X, .09X, .11X, .13X, MC2.04X; MA1.02X, .03X; MA2.04X, .05X.

Planning Notes

- Using a wide variety of resources and recordings, the teacher introduces folk song as a musical tradition.
- Prior to introducing this activity, students locate and bring to school one or two folk songs that represent the predominant cultural features of their parents’ or grandparents’ heritage (e.g.,

Portuguese, Italian, Polish, Jamaican, Chinese, Finnish, Japanese, Bulgarian, Scottish, Irish, Indian, etc.).

- The teacher and students provide examples of Canadian folk songs which may demonstrate certain cultural features.
- The teacher should ensure that all musical examples brought into the classroom by students are screened for suitability of content.

Prior Knowledge Required

- ability to sing or play an instrument
- ability to notate music
- some understanding of the elements of music

Teaching/Learning Strategies

1. The teacher guides the class in a discussion about folk songs as a musical tradition. Students are encouraged to share their own experience with folk music from their heritage/culture, in order to come to the realization of the purpose and use of folk songs.
The discussion needs to reveal that the origins of songs and performances of those songs evolve due to the way songs are passed down from generation to generation (The song's survival depends on its ability to reflect the life, hopes, aspirations and musical tastes of a people.) Students should realize that the communication of folk songs from generation to generation, or even person to person, is largely an oral tradition (Encourage discussion of the implications of this.) and that notating folk songs can be a tedious process, due to improvisations made on the original song, language barriers, unreliable memory, and any number of reasons.
The discussion also explores the meaning of the song as well as identify the musical elements of the song (form, melody, harmony, timbre, texture, rhythm, dynamics)
2. Perform (sing or play) and/or listen to a few Canadian folk songs.
3. Analyse each song: classify, according to one or more of the following song types (narrative, ceremonial, riddle, love, courtship, lament, work, drinking, cradle, love of country, survival, nature, game, war, rivalry) and elements (e.g., melodic shape, form).
4. Students analyse one of their own examples from the recordings they have brought in, according to the given criteria of analysis for the preceding Canadian folk songs.
5. Students answer these questions by writing a descriptive paragraph:
 - What is your song about?
 - Why is this song important? Describe its significance and function in a historical and cultural context.
 - How is this song performed? (Set-up of the group, instrumentation, behavior of the musicians)
 - What is the form of your song?
 - Discuss whether the song is ensemble-based, a solo, or a combination. How does this make the song effective?
 - Is there improvisation on the melody or elsewhere in the music? How does improvisation make the song effective?
 - Describe the quality of the singing voice.
 - Are instruments used? If so, what are they?
 - How do the instrumental parts support the music?
6. As a class, listen to a variety of folk songs from many different cultures, then compare and contrast them, making a list of the similarities and differences.

-
7. Students present their findings about their song in small groups. They compare and contrast their individual examples. Where possible, students are encouraged to perform a folk song for the class, using authentic performance practice.

Assessment/Evaluation

- Peer- and self-evaluation of the presentation/performance of Step 7
- Students use a checklist to ensure that they have addressed all of the key concepts of the activity.
- Teacher marks the written assignment (Strategy 5), evaluating students' understanding of the meaning of the song and its musical elements (form, melody, harmony, timbre, texture, rhythm, dynamics).

Resources

Public and school libraries can provide lists of available recordings and videotaped resource material.

Canadian Music Centre

Local heritage and cultural centres

The students themselves may provide a source of diverse cultural backgrounds and experiences.

Fowler, C. *Music! Its Role and Importance in Our Lives*. New York: Macmillan/McGraw-Hill, 1994.

Kuzmich, N. *Musical Growth (A Process of Involvement)*. Toronto: G.V. Thompson Music, 1986.

Wingell, Richard. *Experiencing Music*. California: Alfred Publishing Co., 1983.

Various encyclopedias of music

Appropriate recordings

Appendices

Appendix U3-1: Peer and Self-Evaluation Assessment Sheets

Appendix U3-2: Folk Song Assignment Checklist

Activity 2: Popular Song

Time: 100 minutes

Description

Through listening and analysis, students demonstrate their understanding of the elements of popular music as a part of every day culture. They recognize and understand the purpose and use of popular songs as they relate to different facets of life. Students gain awareness of the characteristics of the songs, including meaning, musical elements and function in society. This activity can be extended to include music in television and films.

Strand(s) and Expectations

Strand(s): Analysis, Theory

Overall Expectations: MAV.01X, .02X, .04; MCV.04; MTV.01X, .03X.

Specific Expectations: MT1.12X, .13X; MA1.02X, .03X; MA2.04X, .05X, .06X.

Planning Notes

- Using a wide variety of recordings, the teacher introduces popular song and its role in society.
- A discussion about the history of popular music requires background information to be located by the teacher that can be found in books, on the Internet, etc.
- Students select a recording of their favorite song.

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- The teacher selects recordings of songs that exemplify the main styles of popular music (e.g., rock, reggae, ska, heavy metal, funk, grunge, techno).
 - The teacher should ensure that all musical examples brought into the classroom by students are screened for suitability of content.

Prior Knowledge Required

- some understanding of the elements of music

Teaching/Learning Strategies

1. The teacher guides the class in a discussion about current popular songs. Students are encouraged to express types of music they enjoy listening to and what they like about this music. A discussion about the history of popular song helps students understand the historical context of their favorite types of music heard today. The discussion should lead from recording techniques to the success of a song and how they contribute. The different ways of recording should be discussed in order to help students understand that there is more to success than having a good song.
2. As a class, brainstorm and list the various types of music heard on the radio and identify other places we hear popular music (e.g., television, films). Categorize the different types under a few headings (foundational elements which determine general types or genres). For example, there are many types of rock music: heavy metal, speed metal, thrash, etc., but it is all essentially “rock”.
3. Discuss the classification of song types (e.g., dance, narrative, ceremonial, love, courtship, lament, work, survival, nature, war, rivalry) and elements (melody, form, harmony, rhythm, timbre of voice and instruments, dynamics, and texture). Draw conclusions about the overall effectiveness of its role and performance practices.
4. Discuss the performance practices of each genre of popular music. *How is the group set up on stage and why? What do the performers do? What do they wear? What does the stage look like? Why is this so? What does the audience do? Why do the different genres dictate different performance practices? How is live performance different from what you see on music videos?*
5. Students use a recording of a favorite song and complete the following assignment to be presented to the class:
Write out the lyrics and analyse the meaning of the poetry. Analyse the elements of the music of your song. Determine the effectiveness of the music and how it relates to the words (poetry). Note:
Encourage students to exercise discretion in their choice of lyrics.
6. Students answer these additional questions in writing:
 - a. What is your song about?
 - b. Why is this song important? Describe its significance and function in a society.
 - c. How is this song performed? (Set-up of the group, instrumentation, behavior of the musicians)
 - d. What is the form of your song?
 - e. Discuss whether the song is ensemble-based, a solo, or a combination. How does this make the song effective?
 - f. Is there improvisation on the melody or anywhere else? Why or why not?
 - g. Describe the quality of the singing voice.
 - h. What are the instruments used?
 - i. How do the instrumental parts support the music?
7. Students present their song to the class (five - seven minute presentation). In their presentation, students recite the lyrics or a portion of the lyrics, explaining the meaning of the lyrics, how the music and lyrics relate. They tell the class the function of this song in society and why it is their favorite song. They play a recording (or portion) of the song. The class is encouraged to discuss and respond to the music presented.

Assessment/Evaluation

1. Use peer- and self-evaluation of the class presentation.
2. Teacher marks the written assignment (Steps 5 and 6), evaluating students' understanding of the meaning of the song and its musical elements (form, melody, harmony, timbre, texture, rhythm, dynamics).

Resources

Public and school libraries can provide lists of available recordings and video taped resource material. Include musicians and groups, educators, recording studios, record companies, record stores, and radio and television stations.

Fowler, C. *Music! Its Role and Importance in Our Lives*. New York: Macmillan/McGraw-Hill, 1994.

Kuzmich, N. *Musical Growth (A Process of Involvement)*. Toronto: G.V. Thompson Music, 1986.

Wingell, Richard. *Experiencing Music*. California: Alfred Publishing Co., 1983.

Various encyclopedias of music

Appropriate recordings

Appendices

Appendix U3-1: Peer and Self-Evaluation Assessment Sheets

Activity 3: Music for Ritual, Ceremony, and Celebration

Time: 100 minutes

Description

Through listening and analysis, students demonstrate their understanding of music used for ritual, ceremony and celebration. They recognize and understand the purpose and use of music which occurs as a part of special occasions. Students gain awareness of the characteristics of the music, including meaning, musical elements, and function in society.

Strand(s) and Expectations

Strand(s): Analysis, Theory, Creation

Overall Expectations: MAV.01X, .02X, .04X; MCV.04X; MTV.01X, .03X.

Specific Expectations: MT1.12X, .13X; MA1.02X; MA2.03X.

Planning Notes

- The teacher selects a wide variety of recordings that are good examples of celebration, ceremony, and/or ritual and their role in society.
- Students are encouraged to bring in recordings of music they may have or be able to acquire which exemplify music used in celebration, ceremony, and/or ritual.
- The teacher locates recordings of songs that exemplify the main styles of music used in celebration, ceremony, and ritual from a variety of cultures.
- The teacher should ensure that all musical examples brought into the classroom by students are screened for suitability of content.

Prior Knowledge Required

- some understanding of the elements of music

Teaching/Learning Strategies

1. The teacher guides the class in a discussion about music used in special occasions, particularly for ritual, ceremony, and celebration. Students are encouraged to share their own experiences with music in these contexts and to discuss how each heritage/culture has similarities and differences, in order to come to the realization of the purpose of the different genres.
2. In dealing with ceremony, the class brainstorms the different types of ceremony and the types of associated music. Some examples are weddings, funerals, religious ceremonies, and graduation ceremonies. Listen to some recordings of music associated with ceremony. Discussion determines the suitability of the music to the occasion.
3. In dealing with celebration, the class brainstorms the different types of celebration and the types of music associated with each. Some examples are: wedding receptions, religious ceremonies, birthday parties, and anniversaries. Listen to some recordings of music associated with celebration. Discussion determines the suitability of the music to the occasion.
4. In dealing with ritual, the class brainstorms the different types of ritual and the types of music associated with each. Some examples are religious rituals. Depending on the culture, the music may include particular songs, chanting, or any music the class associates with ritual. Listen to some recordings of music associated with ritual. Discussion determines the suitability of the music to the occasion.
5. Students research the music for ritual, then create their own music for a real or imaginary class ritual, ceremony, or celebration, reflecting their research. Students present their creation to the class. As an introduction to their performance, students present their findings, reflecting their research, and explain their own composition and how it relates to their knowledge about music for ritual, ceremony, and celebration.

Assessment/Evaluation

- Peer and self-evaluation of the presentations (See Appendix U3-1).

Resources

Public and school libraries can provide lists of available recordings and videotaped resource material.

(Local heritage and cultural centres)

The students themselves may provide a diverse source of cultural backgrounds and experiences. The sharing of these music heritages should be encouraged and will provide rich insights for all involved.

Fowler, C. *Music! Its Role and Importance in Our Lives*. New York: Macmillan/McGraw-Hill, 1994.

Kuzmich, N. *Musical Growth (A Process of Involvement)*. Toronto: G.V. Thompson Music, 1986.

Wingell, Richard. *Experiencing Music*. California: Alfred Publishing Co., 1983.

Various encyclopedias of music

Appropriate recordings

Appendices

Appendix U3-1: Peer and Self-Evaluation Assessment Sheets

Activity 4: You and Your Instrument/Voice

Time: 25 minutes

Description

This activity is a research assignment where students demonstrate an understanding of their performance medium and how it connects to the performance world. Through their research, students discover the history, function, evolution, and physical demands of playing their musical instruments or singing.

Strand(s) and Expectations

Strand(s): Analysis, Theory

Overall Expectations: MAV.03X, .04X; MTV.03X.

Specific Expectations: MT1.14X; MA2.01X, .05X.

Planning Notes

- The assignment differs for instrumental and vocal music classes

Prior Knowledge Required

None

Teaching/Learning Strategies

Instrumental Music Classes

This project may be modified to be completed individually, in pairs, or small groups.

Answer the following questions through researching the history, function, and evolution of your instrument. Once you have completed the questions, use this information to write an essay, or prepare a class presentation, describing what you have learned.

1. What instrument do you play in class?
2. Describe your instrument.
 - i. What is it made of?
 - ii. How does your instrument produce sound?
 - iii. What family of instruments does it belong to?
 - iv. What is its range?
 - v. What does it look like?
 - a. How long is it?
 - b. What are its features?
 - c. What makes it distinct from other instruments?
3. Describe the physical demands of playing your instrument. Why should you be in good shape to play your instrument?
4. Describe the effects of physical fitness and good health habits in order to play your instrument well and safely. How does this affect the quality of performance? Why?
5. What are the different versions of your instrument? How do they differ? How are they similar?
6. Describe the origin of your instrument.
7. How does the instrument you play now differ from the original one? How is it the same?
8. In what types of ensembles is your instrument used?
9. Name three composers who have written music for your instrument and describe how they use your instrument in their compositions.

-
10. What are the performance characteristics of your instrument? What are its capabilities?
 11. Is your instrument mainly a solo instrument or ensemble instrument? Explain.
 12. Add any comments you would like to make about your instrument.

Vocal Music Classes

This project may be modified to be completed individually, in pairs, or small groups.

Answer the following questions through researching the history, function, and evolution of your instrument. Once you have completed the questions, you will use this information to write an essay or prepare a presentation describing what you have learned..

1. What type of music do you prefer to sing (pop, classical, folk, etc.)?
2. Describe the different vocal ranges of a typical choir. What is your range?
3. How is sound produced by a singer?
4. Describe the physical demands of singing. Why should you be in good shape to sing?
5. How is the voice used in different cultures? (Use three contrasting examples). Explain.
6. Describe different types of vocal performing ensembles.
7. Name three composers who have written music for voice (in three different styles) and describe how they use the voice in their compositions.
8. What are the performance characteristics of the voice as an instrument? What are its capabilities?
9. Is your particular vocal part mainly a solo part or ensemble part? Explain.
10. Why is your particular vocal part important? How does it relate in the vocal ensemble(s) you are a part of?
11. Add any comments you would like to make about the voice.

Assessment/Evaluation

Teacher marks the written essay/presentation.

Resources

Public and school libraries

Instrument makers and repair professionals

Retail instrument and music stores

Choral societies

Local heritage and cultural centres

The Internet

Appropriate recordings

Copland, A.. *What To Listen For in Music*. New York: McGraw-Hill Inc., 1985.

Fowler, C. *Music! Its Role and Importance in Our Lives*. New York: Macmillan/McGraw-Hill, 1994.

Grout, D. and C. Palisca. *A History of Western Music* (fourth edition). New York: W.W. Norton, 1988.

Kuzmich, N. *Musical Growth (A Process of Involvement)*. Toronto: G.V. Thompson Music, 1986.

Machlis, J. *The Enjoyment of Music* (Text & Recordings). New York: W.W. Norton.

Wingell, Richard. *Experiencing Music*. California: Alfred Publishing Co., 1983.

Various encyclopedias of music.

Activity 5: Music in Your Community

Time: 40 minutes

Description

Through discussion and research, students demonstrate an understanding of the opportunities to participate in performing groups and attend concerts of performing groups which exist in their community. They will be able to recognize important musical activities in their community.

Strand(s) and Expectations

Strand(s): Analysis, Theory

Overall Expectations: MAV.03X, .04X.

Specific Expectations: MA2.03X, .05X.

Planning Notes

- Compile a list of resources in the community, including people, performing organizations, business and industry.
- Make contacts to determine the availability of and access to local resources.

Prior Knowledge Required

None

Teaching/Learning Strategies

1. The teacher guides the class in a discussion about musical opportunities in the community. The discussion should begin to include the following areas where music can be found in the community:
 - home, school, church, shopping malls, radio, television, movies, concerts, recordings, etc.The discussion should then begin to focus on including places in the community where students may access opportunities to join musical performance groups such as:
 - community bands, choirs, orchestras (youth groups and general community groups)
 - church choirs and instrumental ensembles, playing for services, special events, etc.
 - military bands, local drum and bugle corps
 - local musical theatre, conservatory groups, and cultural and heritage community groupsIn a personal response, students reflect on the discussion in their journals.
2. The teacher guides the class in a discussion about opportunities to attend performances in the community. The discussion includes the following areas where music can be found in the community:
 - school, church, shopping malls, local theatres, libraries, concert halls, etc.The discussion focuses on places where students may access opportunities to attend professional or semi-professional performances in their community. Students reflect on the discussion in their journals.
3. Students complete the following assignment:

Part 1: Using newspapers, telephone, community television station, the Internet, or any other information network, research possible performing groups of which you could be a part. List at least three possible performing groups and gather information about each such as: name of group, type of group, audition requirements, dates of auditions, contact person, conductor, rehearsal days and times, age limits, and any other information you can find about the group.

Part 2: Using newspapers, telephone, community television station, the Internet, or any other information network, research possible performances to attend. List at least five possible performances and gather information about each such as: title of the performance, group performing,

conductor, what they are performing (if possible), cost of tickets, place, dates, and times of performances.

Assessment/Evaluation

Teacher marks the written assignment, based on thoroughness and accuracy of content.

Resources

Local newspapers, telephone book, community television, the Internet, and community centres

Video: *Listen Up* (CMR Industry) or any more current media resources that have become available

Activity 6: Attending a Performance

Time: 40 minutes

Description

Students attend a performance of a professional, semi-professional, or community performing group. Along with the experience of attending a live performance, students complete a review of the performance. By answering a set of questions, students demonstrate the ability to listen attentively and with discernment to live music.

Strand(s) and Expectations

Strand(s): Analysis

Overall Expectations: MAV.04X; MCV.04X.

Specific Expectations: MA2.04X, .05X, .06X.

Planning Notes

- Plan the trip to attend a performance.
- Introduce some background information about the type of performing group and perhaps the actual performing group being visited.

Prior Knowledge Required

- some understanding of the instrumentation and performance medium

Teaching/Learning Strategies

1. Plan for the class to attend a performance of a performing group. Provide background information about the performing group, about proper etiquette by audience members, and about what to expect of the experience. Include preparing students for what they will hear during pre-trip organizing. Discuss the concert hall, the musicians, the conductor, and the composer(s) being performed.
2. The following is a suggested approach and assignment that students complete throughout the experience. The example is that of an educational trip to see and hear a local symphony orchestra. Most resident orchestras, choirs, and bands provide the same type of experience and the teacher is encouraged to tailor the assignment to that of the excursion planned for their students. A similar exercise may be designed for any concert performance field trip. Once the class has attended the concert, each student answers questions similar to the ones below. (Alternately, students are encouraged to design their own questions, based upon the experience.)
 - a. Describe your experience as you entered the building and took your seat.
 - b. Describe the concert program you received and one thing you noticed about the program which you found impressive.

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- c. What music was performed? List the pieces and make comments about each piece.
 - d. What is the role of the concertmaster or leader (if applicable)?
 - e. Was the music they performed presented the same way we studied it in class (if applicable)?
 - f. What was the make up of the ensemble?
 - g. Describe your impressions of the performance of the piece you liked best.
 - h. Indicate features of the performance you liked/didn't like. Explain.
 - i. Explain some things you experienced, but did not expect.
3. Students use their information, derived from answering the questions, to write a half-page 'Review' of the concert. The answers to the questions and the review may be part of a class discussion or feedback session about the concert.

Assessment/Evaluation

- Students peer-evaluate the review.

Resources

Local symphony orchestra and/or choral societies, major orchestras and choirs, local heritage and cultural centres

Copland, A. *What To Listen For in Music*. New York: McGraw-Hill Inc., 1985.

Fowler, C. *Music! Its Role and Importance in Our Lives*. New York: Macmillan/McGraw-Hill, 1994

Grout, D. and C. Palisca. *A History of Western Music* (fourth edition). New York: W.W. Norton, 1988.

Machlis, J. *The Enjoyment of Music* (Text and Recordings). New York: W.W. Norton.

Wingell, Richard. *Experiencing Music*. California: Alfred Publishing Co., 1983.

Activity 7: Careers in Music

Time: 75 minutes

Description

Through class discussion and research, students demonstrate an understanding of how skills developed in music are applied to various music-related careers. They have an understanding of the effects of music education on themselves, peers, and society. Although students may not desire to pursue a career in music, they will be able to identify connections between music education and various careers.

Strand(s) and Expectations

Strand(s): Analysis

Overall Expectations: MAV.03X, .04X, .05X.

Specific Expectations: MA2.03X, .07X.

Planning Notes

- Make arrangements to provide access to any resources available, including the Internet and library resource material.

Prior Knowledge Required

- Unit 3, Activities 1 through 6

Teaching/Learning Strategies

1. Guide the class in a discussion about the many music-related careers. Encourage students to brainstorm as many jobs or careers as possible which are connected to music. Using some form of brainstorming- web, record the discussion on the blackboard.
2. When the class has identified all of the possible jobs or careers, divide the class into groups of three or four. Assign each group a few of the jobs/careers identified and have them brainstorm two lists: skills needed to be successful at the job/career and what the job/career entails.
3. The groups report their brainstorming to the class and the ideas are added to the “brainstorming-web”. Encourage the class to add their ideas to those of each group, in order to come up with the most complete collection of ideas possible.
4. Encourage students to copy the “brainstorming-web” into their journals and add to it as they discover new ideas about careers.
5. Students are given the following assignment to complete:
Complete the following assignment in your journal. You may need to access books from the library or the Internet to find information or talk to people in your chosen career:

Part 1

1. Choose a music-related job or career in which you are most interested (imagine that you will pursue this job/career).
2. What are the skills you need to have to be successful?
3. What are the responsibilities and characteristics of your chosen job/career?
4. What are some skills, talents, and strengths you possess which will help you be successful?
5. What are some things you have learned or gained experience in through music education that will help you be successful?
6. How does your chosen job/career benefit society?

Part 2

1. Think of several non-music related careers. What skills, talents, and strengths can you bring to these careers, based upon your music experiences?
2. How does your chosen, non-music job/career benefit society?

Assessment/Evaluation

Teacher can assess students’ understanding through interviews or group presentations.

Resources

Public and school libraries

Guidance departments and human resource departments

Musicians and groups, educators, recording studios, record companies, record stores, radio and television stations, instrument makers and repair professionals, the Canadian Music Centre, retail instrument and music stores, local symphony orchestra and/or choral societies, theatres, and concert halls.

Internet

Fowler, C. *Music! Its Role and Importance in Our Lives*. New York: Macmillan/McGraw-Hill, 1994.

Wingell, Richard. *Experiencing Music*. California: Alfred Publishing Co., 1983.

Various encyclopedias of music.

Appendix U3-1

Peer and Self-Evaluation Assessment Sheet

Presenter(s): _____

Rate the following aspects of this presentation by circling the number on the scale (that represents your opinion) (1 = lowest, 10 = highest). In the space provided below each category, jot down a few comments about the overall presentation before handing this sheet in.

Clarity of voice	1	2	3	4	5	6	7	8	9	10
Presenters are well prepared	1	2	3	4	5	6	7	8	9	10
Content is relevant	1	2	3	4	5	6	7	8	9	10
Clear explanation of statements	1	2	3	4	5	6	7	8	9	10
Clear, logical delivery of content	1	2	3	4	5	6	7	8	9	10
Use of audio/visual aids to support content	1	2	3	4	5	6	7	8	9	10
Creativity of presentation	1	2	3	4	5	6	7	8	9	10
Overall presentation	1	2	3	4	5	6	7	8	9	10

Some things done well: _____

Some things needing improvement: _____

Some ideas or suggestions that could make presentation better next time: _____

Appendix U3-2

Folk Song Assignment Checklist

Your Name: _____

Use the following as a checklist to make sure you have addressed all of the elements in preparing your presentation and written assignment. As you address the concept, check off whether you have clearly and completely presented the information (*Yes*), or have not addressed the concept clearly or at all (*No*). If you have not addressed a concept clearly and completely, revise your work until you can check off “Yes”.

Concept	YES	NO
Origin of the song	<input type="checkbox"/>	<input type="checkbox"/>
Method of communication of the song (has it changed or evolved?)	<input type="checkbox"/>	<input type="checkbox"/>
Notation of the song (is it written down anywhere?)	<input type="checkbox"/>	<input type="checkbox"/>
Various reasons for miscommunication	<input type="checkbox"/>	<input type="checkbox"/>
Meaning of the song	<input type="checkbox"/>	<input type="checkbox"/>
Importance of the song	<input type="checkbox"/>	<input type="checkbox"/>
Significance and function in a historical and cultural context	<input type="checkbox"/>	<input type="checkbox"/>
Identify the musical elements of the song		
form	<input type="checkbox"/>	<input type="checkbox"/>
melody	<input type="checkbox"/>	<input type="checkbox"/>
harmony	<input type="checkbox"/>	<input type="checkbox"/>
timbre	<input type="checkbox"/>	<input type="checkbox"/>
texture	<input type="checkbox"/>	<input type="checkbox"/>
rhythm	<input type="checkbox"/>	<input type="checkbox"/>
dynamics	<input type="checkbox"/>	<input type="checkbox"/>
Artistic decisions you have made about the performance	<input type="checkbox"/>	<input type="checkbox"/>
How the song is performed	<input type="checkbox"/>	<input type="checkbox"/>
Improvisation in the song (are there any?)	<input type="checkbox"/>	<input type="checkbox"/>
Classification according to song type	<input type="checkbox"/>	<input type="checkbox"/>
Ensemble-based or solo	<input type="checkbox"/>	<input type="checkbox"/>
Is this typical of most folk songs from that country?	<input type="checkbox"/>	<input type="checkbox"/>
Quality of the singing voice	<input type="checkbox"/>	<input type="checkbox"/>
Instruments used in the original song	<input type="checkbox"/>	<input type="checkbox"/>
How do the instrumental parts support the music?	<input type="checkbox"/>	<input type="checkbox"/>
Similarities and differences to folk music studied in class	<input type="checkbox"/>	<input type="checkbox"/>

In order to fully demonstrate an understanding of these concepts, you should consider expanding on the areas that you have not checked off “Yes”.

Unit 4: Music in Canada

Time: 6 hours

Unit Developer(s)

David Geene, York Region DSB

Sue McKenzie, Toronto DSB

John Love, Toronto DSB

Development Date: July 1999

Unit Description

Students examine music as it pertains to Canada. Students examine the various roles that music plays in Canadian society from a variety of perspectives including historical, cultural, ritual, commercial and community. Students research, examine and compare the roles and influences that music has in Canada. Students also examine how music in Canada is perceived internationally and Canada's influence on music from a global perspective. Students examine careers in music.

Strand(s) and Expectations

Strand(s): Theory, Creation, Analysis

Overall Expectations: MTV.01X, .02X, .03X; MCV.01X, .02X, .04X; MAV.01X, .02X, .03X, .04X.

Specific Expectations: MT1.11X, .12X, .14X; MC2.04X, .05X; MA1.01X, .02X, .03X; MA2.01X, .02X, .03X, .04X, .05X, .06X, .07X.

Activity Titles (Time and Sequence)

Activity 1	What Do I Know, What Do I Like?	30 minutes
Activity 2	O, Canada!	75 minutes
Activity 3*	Listen to Us	45 minutes
Activity 4*	Music of Canada's First Nations	75 minutes
Activity 5	Pack Your Bags (Presentation Preparation)	60 minutes
Activity 6	Our Canada Is...	75 minutes

* These activities could be part of the sequence shown here or done independently

Unit Planning Notes

1. This unit requires a fairly large room to allow for group work, learning stations, and multiple presentations. Music rooms, libraries, computer labs, and even gymnasias may be possible venues for some of the following activities. The culminating activity could even be part of a Heritage Fair presentation at a public venue.
2. The place of this unit in sequence with the other units in this profile does not need to adhere to its numeric reference. It may be an excellent way to begin a year, or end a year or could take place during the term. The sequence of Activities 2-4 can be varied, but Activity 1 should be first, and Activities 5 and 6 should conclude the unit.
3. The timelines provided for each activity are guidelines only and may be modified at the teacher's discretion.
4. Concurrent with the activities suggested here, it is strongly recommended that the repertoire choices in Unit 1 be selected from Canadian composers, arrangers, arrangements of Canadian material and/ or publishers.

-
5. These activities require some audio/visual equipment (television/VCR, overhead) and normal music room fixtures (stereo, percussion, music stands, chairs, board) at a minimum. Optimally, CD-ROM equipped computers, several portable stereos, recording facilities, and projectors would also be beneficial.
 6. A list of specific Canadian resources follows this unit, but there are many more. Teachers are encouraged, wherever possible and as financial resources allow, to gather newspaper and magazine articles, bookmark pertinent web sites, collect Canadian recordings and published music, and acquire Canadian reference books and other publications.

Prior Knowledge Required

- Successful completion of Grade 8 music as prescribed by *The Ontario Curriculum, Grades 1-8, 1998*.

Teaching/Learning Strategies

The teaching and learning strategies in this unit include: brainstorming, webs, listening charts, guided listening, portfolio building, jigsaw, learning stations, artists in the classroom, think-pair-share, discussion, reflection, journal writing, investigation, question and answer, interview, web search, observation, summarization, presentation, performance, surveys.

Assessment/Evaluation

Note: Expectations and learning skills may be assessed in each activity, but evaluation occurs in a summative way in the final activity through a portfolio-type process.

Assessment and evaluation strategies in this unit include: checklists, learning skill rubrics, journals, anecdotal observation, charts and written assignments, peer-, self- and teacher-assessment or evaluation, summative rubrics for presentation, and portfolio collection.

Accommodations

Students identified as exceptional according to the Education Act (behavioural, communicational, physical, intellectual, and multiple) should be included in these activities wherever possible. Individual Education Plans (IEPs) must be devised to meet the needs of exceptional students. Special Education and Student Services personnel in schools and boards are recommended as resources to assist teachers in the development of these plans. The activities and assessments should be modified to accommodate a student's exceptionality. Safety procedures should also be adjusted to accommodate the needs and activities of exceptional students. ESL students may require modification of instruction (verbal and written) and assessment. ESL specialists should be consulted for assistance. Gifted students will find higher order thinking skills in this unit, but should be encouraged to pursue extensions and independence in their work.

Resources

See addendum

Activity 1: What Do I Know, What Do I Like?

Time: 30 minutes

Description

Through a guided brainstorm activity, guided listening, and discussion, students begin their examination of Canadian music.

Strand(s) and Expectations

Strand(s): Theory, Creation, Analysis

Overall Expectations: MTV.01X, .03X, .04X; MAV.01X, .02X, .03X, .04X.

(Links between the overall and specific expectations can be found in the model rubric in the appendices.)

Specific Expectations: MT1.11X, .12X, .14X; MC2.05X; MA1.01X, .02X, .03X; MA2.01X, .02X, .03X, .04X, .05X, .06X.

Planning Notes

- This activity is intended as a diagnostic assessment of students' knowledge and awareness of the topic of Music in Canada. The information gathered here will help to establish direction for student inquiry and teacher-planned activities for the rest of the unit. Any of the materials, notes, questions and reflections arising out of the session may be included in the cumulative portfolio outlined in Activity 6.
- The classroom may be thematically oriented during this unit (see Strategy 1). Materials and resources may stay on display throughout the unit and may serve as a stimulus for discussion in other music classes, or even other subject areas in the school (i.e., history, geography, other arts).

Prior Knowledge Required

- Elements of music - timbre
- A rudimentary vocabulary for discussing music
- Listening skills - an established classroom protocol for listening

Teaching Learning Strategies

1. Set the stage in the classroom beforehand...Canadian music, visuals, and/or text prompts (Oh, What a Feeling!, Canadian food),
2. Provide folders with illustrative possibilities for each student.
3. Using a web* centred on the topic Canadian Music - What Do I Know? What Do I Like?, students individually brainstorm - then share with a partner - then share with the class.

Suggested categories:

- types of music in Canada
- names of Canadian musicians/ groups/ ensembles (traditional and contemporary)
- music in your life
- history
- Geography
- Careers
- multi-cultural music
- First nations music

*see appendix for web layout

4. Guided listening - use three or four selections of music that are 1-2 minutes each (could be sections of a larger work). Use a version of the following chart to record responses. Selections should include a

variety of music representing a cross-section of cultures, genres, geographical origins, time periods, and ideally works that will be studied in more detail at other points in the course.

Selection	What do you hear? (Timbres)	What is the mood or overall impression of the music?	How do you react to the music?
1			
2			
3			
4			

5. Wrap-up discussion - Include a discussion of where this unit is going, what the expectations are for student learning, assessment and evaluation tools (particularly the final presentations), the rubric framework for evaluation, and the level of student participation in developing that evaluation framework. Students should also be encouraged to consider the strengths each member of the group has in planning their presentation.

Assessment/Evaluation

Diagnostic assessment

- web
- chart
- teacher observation of participation in and content of discussions

Formative assessment

- observations of learning skills: initiative, teamwork, organization, individual work (See learning skills rubric)

Accommodations

Students with oral or written language difficulties may work with a partner or scribe.

Activity 2: O Canada!

Time: 75 minutes

Description

As members of a topic group, students become experts in a selected area of Canadian music through research, viewing, listening, web “surfing”, investigation and/or reading. They share their expertise with their home group and gather knowledge and understanding from their peers. Canadian music is examined through a variety of lenses or categories: historical, geographical, global, contemporary, multi-cultural, career and/or any others that may seem appropriate.

Strand(s) and Expectations

Strand(s): Theory, Creation, Analysis

Overall Expectations: MTV.01X, .02X, .03X; MCV.04X; MAV.01X, .02X, .04X.

Specific Expectations: MT1.11X, .12X, .14X; MC2.05X; MA1.01X, .02X, .03X; MA2.01X, .02X, .03X, .04X, .05X, .06X.

Planning Notes

- Jigsaw learning groups require advance preparation by the teacher, but the teacher takes a more passive role during the activity e.g., monitoring, observing, etc. Learning stations need to be set up and resources need to be gathered. School and community librarians can be a great help here.

- Timing is crucial in making the jigsaw work. Students must be made aware of time constraints and the teacher must stick as closely as possible to the schedule.
- A large space where some separation between stations can be built would be beneficial. Headphones, baffles, practice rooms may be other ways of creating these divisions.

Prior Knowledge Required

- Previous jigsaw or learning station experience would be valuable, but not required. If this is the first attempt for students, some additional time may be needed to inform them of how the process works.
- Reading, writing, and Internet and research skills are required where necessary.

Teaching/ Learning Strategies

1. Students will form HOME groups of five or six, the number matching the number of learning stations.
2. In these groups, students are informed of their tasks and expectations, and decide:
 - Who will go to which TOPIC station?
 - How will they record their information?
 - What expectations/criteria are they trying to meet?
 - What responsibilities do they have to their HOME group?
 - What time constraints do they have?
3. Students visit their learning station and execute the tasks explained there, becoming ‘experts’ in that field. Fields include Historical, Geographical, On the World Stage, Contemporary Canadians, Multi-Cultural Canada, Careers in Music -- as indicated by the column headings in the following chart. Suggestions for learning stations and possible contents follow, according to available resources:

Suggested Learning Stations (and possible content)

Historical	Geographical	On the World Stage	Contemporary Canadians	Multi-Cultural Canada	Careers in Music
Calixa Lavallée	Maritime/ Atlantic	Glenn Gould	Figgy Duff	Inuit-Susan Aglukark	production
CBC	Quebec	Oscar Peterson	David Foster	French	composition
Institutions- CARAS, SOCAN, AFM	Ontario	Ernest MacMillan	Barenaked Ladies	British	performing
New France/ England	Prairies	Harry Somers	Shania Twain	European	marketing
Professional organizations: NBC, TSO, MSO,	British Columbia	Celine Dion	Tragically Hip	African	recording
First Nations	NWT/ Nunavut/ Yukon	Sarah McLauchlan	Alanis Morissette	Asian	teaching
Other individuals		Stephen Hatfield	Leahy	American	management
		Srul Irving Glick		South American	

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4. Tasks at each station may include:
 - watching a video and answering questions or summarizing
 - using a CD-ROM to conduct an investigation
 - listening to a recording and analysing it within their abilities
 - reading printed materials (e.g., books, articles, periodicals, news clippings) to find information
 - listening to and summarizing a presentation by a guest artist or senior student
 - interviewing a guest artist
 - conducting a guided group discussion, survey, or checklist
 - investigating a preset web search and finding information
 5. Students return to their HOME group to share the knowledge and understanding they now have.
 6. Group members should record what is being presented in some way (e.g., notes, chart, diagram, web). Presenters have an equal portion of time to present their information.
 7. As a class, discuss what was learned, conduct a metacognitive activity, do a journal assignment, or update portfolio contents, etc. Discussion may evolve around the learning station topics, where are there crossovers, is this the best way to categorize music in Canada?

Assessment/ Evaluation

Formative assessment

- checklist or rubric for group process
- journal entry re: knowledge gained, changing personal perspective, plans for portfolio presentation
- self-assessment of strengths and weaknesses in terms of: group process, thinking/ inquiry skills, communication skills, Multiple Intelligences

Summative evaluation

- evaluation of teamwork skills (rubric)

Accommodations

Special needs students may be partnered with another student as they become experts at each station. Students identified as gifted may be involved in the research and/or set-up of the learning stations.

Resources

See addendum

Activity 3: Listen to Us

Time: 45 minutes

Description

Through active and attentive listening, students are able to focus on the elements of music (which will have been studied previously in Unit 2) and apply them by listening to and analysing various selections of Canadian Music. Students listen for the basic elements found in examples of Canadian music: melody, rhythm, dynamics, texture, timbre, harmony and form. By analysing the similarities and differences between these elements in each selection, students understand how these elements work together to identify various genres in Canadian music. Through this process, students also learn how history has influenced the way music has evolved in Canada.

Strand(s) and Expectations

Strand(s): Theory, Creation, Analysis

Overall Expectations: MTV.01X, .02X, .03X, .04X; MAV.02X, .04X.

Specific Expectations: MT1.11X, .12X, .14X; MC2.05X; MA1.01X, .02X, .03X; MA2.04X, .05X, .06X.

Planning Notes

- Using varied approaches and selected resources (stereo system, professional recordings) students participate in a guided listening exercise that is designed to improve the quality of their knowledge and awareness of Canadian Music.

Prior Knowledge Required

- Familiarity with the elements of music (see Unit 2)
- Successful completion of Grade 8 music as prescribed by *The Ontario Curriculum, Grades 1-8, 1998*.

Teaching/Learning Strategies

1. Each student needs three handouts on which to record their perceptions of the elements in each piece, one for each music selection. There should be space for each element with cuing questions to focus students on what they should be listening for. (See sample in appendices.)
2. The class reviews the definitions of musical elements and brainstorm examples of appropriate vocabulary for each section, based on the cuing questions.
3. Play three selections of Canadian music (e.g., Native selection, folk song, electro-acoustic music). Students individually record, in point form, the elements of music that they hear.
4. In groups of three or four, students use the information from each individual chart to fill in a three circle Venn diagram (see Venn diagram in appendices). Elements common to all three selections should be placed in the centre section, commonalities between two pieces should be placed in the appropriate overlapping section, and elements unique to each selection should be placed in their own individual circle.
5. The class as a whole discusses some of the similarities and differences found while listening to the three selections of Canadian music based on the following question: What elements seem to identify each genre as being unique?
6. For homework, have the students reflect on the following questions in their journal: Which elements of music seem to come from a specific time in history? How have technology and other advances influenced the elements in the selections heard?

Assessment/Evaluation

Formative assessment

- chart
- Venn diagram
- observation of discussion
- observations of learning skills: initiative, teamwork, organization, individual work

Accommodations

Visually-impaired students may require enlarged documents. Ensure that the music volume is sufficient for all students to hear clearly.

Resources

See addendum

Activity 4: Music of Canada's First Nations

Time: 75 minutes

Description

By participating in carefully planned listening and creative activities, students develop an understanding and appreciation of some aspects of Canadian Aboriginal music. Students have the opportunity to listen to and experience authentic Canadian Aboriginal music, create their own composition based on specific styles. While they are engaged in these experiences, students can use their prior music knowledge and use their creativity to appreciate the inspiration and origin of Canadian Aboriginal music.

Strand(s) and Expectations

Strand(s): Theory, Creation, Analysis

Overall Expectations: MTV.01X, .02X, .03X; MCV.01X, .02X, .04X; MAV.01X, .02X, .03X, .04X.

Specific Expectations: MT1.11X, .12X, .14X; MC2.04X, .05X; MA1.01X, .02X, .03X; MA2.01X, .02X, .03X, .04X, .05X, .06X, .07X.

Planning Notes

- While progressing through the following exercises, there is no intention to detract from the authenticity of the original music or to minimize the skill and artistry required to create and/or perform authentic Aboriginal music.
- Using varied approaches and selected resources (stereo system, professional recordings, video examples), students participate in a guided listening exercise that is designed to inspire their creativity and aid their understanding of the process and components of composing music in this style.
- Since the traditional music of Canada's Aboriginal Peoples tends to use the materials and sound sources that were readily available to them, the teacher and students should collect various materials as potential sound sources that are at hand in advance of this activity.
- A list or map of various First Nations in Canada should be available as a reference for the music to be heard.
- Teachers should consider the physical set up of the room to facilitate the following teaching/ learning strategies. Where possible, an approximation of an authentic Aboriginal ceremonial formation may be useful (i.e., a circle seated on the floor, small group formations, parallel lines, surrounding a drum or icon).
- This activity could be spread out over a series of lessons, allowing time outside of class for students to consider, plan, and gather resources.

Prior Knowledge Required

- successful completion of Grade 8 music as prescribed by *The Ontario Curriculum, Grades 1-8, 1998*

Teaching/Learning Strategies

1. The teacher poses the question:
"Music is/ was very important to Native people in Canada, how is music important to you?"
 - record point form answers on chart paper
(Possible answers may include: Music is/was used to inspire; to celebrate seasons, the weather, certain events; to tell a story; to raise morale; to show cultural/social identity; to teach; etc.)
2. Students listen to various examples of Aboriginal music from a variety of Native peoples across Canada (see addendum). Students should be made aware of the geographic location of the Native

peoples being heard using a map of Canada. Students are given a handout of the chart (see appendix) to record some of the characteristics/ elements they hear in the excerpts under the following categories:

- Timbre (may include): drums, shakers, voices used through singing, chanting, call/response, grunts, whistling, use of other body parts, the use of environmental resources for instrumental accompaniment, geographically peculiar sounds
 - Rhythm: tempo, ostinato, strong beat, metre or pattern, syncopation, etc.
 - Texture: constant/ varied, monophonic/ polyphonic, thick/ thin, use of multiple layers, etc.
3. Students identify and discuss some common musical features that seem to emerge out of the selections as well as distinct characteristics. Particular attention should be drawn to the use of environmental sounds and materials.
 4. Students should discuss what the possible importance/role of the selections is, relating it to their answers in Strategy 1. What features of the music seem to indicate this?
 5. Students form groups of four. Using the timbres, rhythms and textures identified and discussed in the listening examples as a model, students create a short composition (approximately 30-60 seconds long), notate it in some way (traditional, graphic, symbolic), and rehearse it. Students should establish a definite beginning, middle, and end for their group composition. Students may choose to have a thematic focus to their composition, reflecting the lists from Strategy 1. Students can have access to any sound sources that have been collected and are available in the music room.
 6. Students perform their original compositions which may reflect the spirit and characteristics of the authentic examples heard earlier.

Assessment/Evaluation

Formative assessment

- Students listen to and give constructive comments of their peers' performances.
- Students use their journals to reflect upon their personal reactions to music of the Aboriginal culture in Canada.

Summative evaluation

- Teacher-, self-, and peer-evaluation of the group performances using a checklist/ rubric of criteria (discussed prior to students beginning their composition).
- Students hand in their original, creative written score that they developed in their group.

Accommodations

Extra time may be required for special needs students to complete these activities. Students identified as gifted may extend this activity by lengthening the composition, studying the use of words and incorporating lyrics in their compositions, or developing a notation system.

Resources

See addendum

Activity 5: Packing Your Bags (Presentation Preparation)

Time: 60 minutes

Description

In this activity, students work with their “touring partners” (groups of two to four*) to prepare their presentation of Our Canada Is... (Activity 6), demonstrating the knowledge and skills acquired in this unit. As part of the process, examples of projects may be shown as targets for students. As a class, the rubric for evaluation of this summative activity should be finalized, based on the expectations for the unit. Criteria should be decided upon and descriptors at each of the four levels should be sketched out.

* The teacher and/or students may decide upon group membership

Strand(s) and Expectations

Strand(s): Theory, Creation, Analysis

Overall Expectations: MTV.01X, .02X, .03X; MCV.01X, .02X, .04X; MAV.01X, .02X, .03X, .04X.

Specific Expectations: MT1.11X, .12X, .14X; MC2.04X, .05X, (and others covered in other units); MA1.01X, .02X, .03X; MA2.01X, .02X, .03X, .04X, .05X, .06X, .07X.

Planning Notes

- Students need a clear understanding of what is expected from them in order for them to achieve the expectations to the best of their ability. By participating in the development of rubric, students gain that clarity.
- Teachers and/or students may want to consider incorporation of performance work from Unit 1, particularly if it is small ensemble Canadian repertoire, as part or all of their presentation. It may be performed live if space and acoustics allow, or could be recorded and played back as part of the presentation.
- The group work time must be well-structured and monitored, and students must have a clear sense of what needs to be accomplished in the time allotted.
- Some of the work required to prepare for the presentation day can carry over into home- or outside of class-time work.

Prior Knowledge Required

- expectations for the unit
- how to develop a rubric, in simple terms, and its purpose
- time management and teamwork skills

Teaching/ Learning Strategies

1. From their portfolio collections, performance work, and any other activities related to Canadian music, groups prepare a presentation of a selection of their best material which they consider to be the continuation of the statement “Our Canada Is...” and which meets the criteria to be outlined later in the class. (This concept should be presented early on in the unit so that students can be thinking and planning for it)
2. Students should also be prepared to individually submit their entire portfolio for evaluation consideration to the teacher.
3. Students work as a class with the teacher to determine the framework for a rubric for the purposes of evaluating the presentations in Activity 6.
4. Students should be reminded of the expectations for this unit.

-
5. A set of evaluation criteria should be established which will be appropriate for the variety of presentations and will recognize the expectations for the unit.
 6. Beside each criterion, descriptors of how that criterion should look or sound like at each of the four levels of achievement should be developed. The teacher may already have some of this framed, i.e., the adverbs which can be used at each level (see Achievement Chart in *The Ontario Curriculum, Grades 9-10, The Arts*). Examples of projects by previous classes may be valuable in determining a common standard.
 7. The remainder of class time is used to make preparations for the variety of presentations that will happen in Activity 6.

Assessment and Evaluation

Formative evaluation

- Learning skills rubric

Accommodations

Time extensions may be required for special needs students. Instructions should be in writing for ESL and/or communication exceptionalities.

Resources

See addendum

Activity 6: Our Canada Is... (Portfolio Presentation)

Time: 75 minutes

Description

In this activity, student groups present their portfolios in whatever mode they have decided (display, performance, video/audio tape, multimedia presentation, lecture). Students and the teacher tour the room and visit the work of other students. In the process they use the rubric developed previously to evaluate the work of their peers/students.

Strand(s) and Expectations

Strand(s): Theory, Creation, Analysis

Overall Expectations: MTV.01X, .02X, .03X; MCV.01X, .02X, .04X; MAV.01X, .02X, .03X, .04X.

Specific Expectations: MT1.11X, .12X, .14X; MC2.04X, .05X, (and others covered in other units), MA1.01X, .02X, .03X; MA2.01X, .02X, .03X, .04X, .05X, .06X, .07X.

Planning Notes

- This cumulative activity requires quite a large space. Many music rooms are large enough, but if not, gymnasias, library/resource centres, auditoriums, or other public space may be options.
- Audio/visual requirements may be extensive and should be arranged ahead of time
- The timing of the “tour” is critical. Set-up time may be required, students need time to complete peer evaluations with some degree of depth, and each presentation should be given its due.
- The teacher must allow for sufficient time and appropriate pace in order to witness each presentation and evaluate it.
- Colleagues, administrators, parents, or community members may be invited to this presentation.

-
- This cumulative activity offers the potential for extensions to local Heritage Fairs, museum displays, a school-wide celebration of Canada, etc.

Prior Knowledge Required

- expectations for the unit
- evaluation methods
- time management skills and the constraints of the presentation schedule

Teaching/ Learning Strategies

1. Give students set-up time.
2. The class should be divided into tourists and tour guides and presenters. The groups tour each other's presentations.
3. Students should be assigned certain presentations to evaluate thoroughly, ensuring that all presentations receive some peer evaluation. Students fill out the rubric evaluation form by circling the level descriptor they feel is appropriate for each criterion.
4. Each student should be given some time to self-evaluate, and hand in their individual portfolio.
5. Students and the teacher will engage in a wrap-up discussion of the presentations, reflection on the process, journal responses regarding personal growth, increase in knowledge and/or skills, changes in What Do I Know? What Do I Like?

Assessment and Evaluation

Summative evaluation

- peer-, self-, and teacher-evaluation using the summative expectations rubric (see appendix)

Accommodations

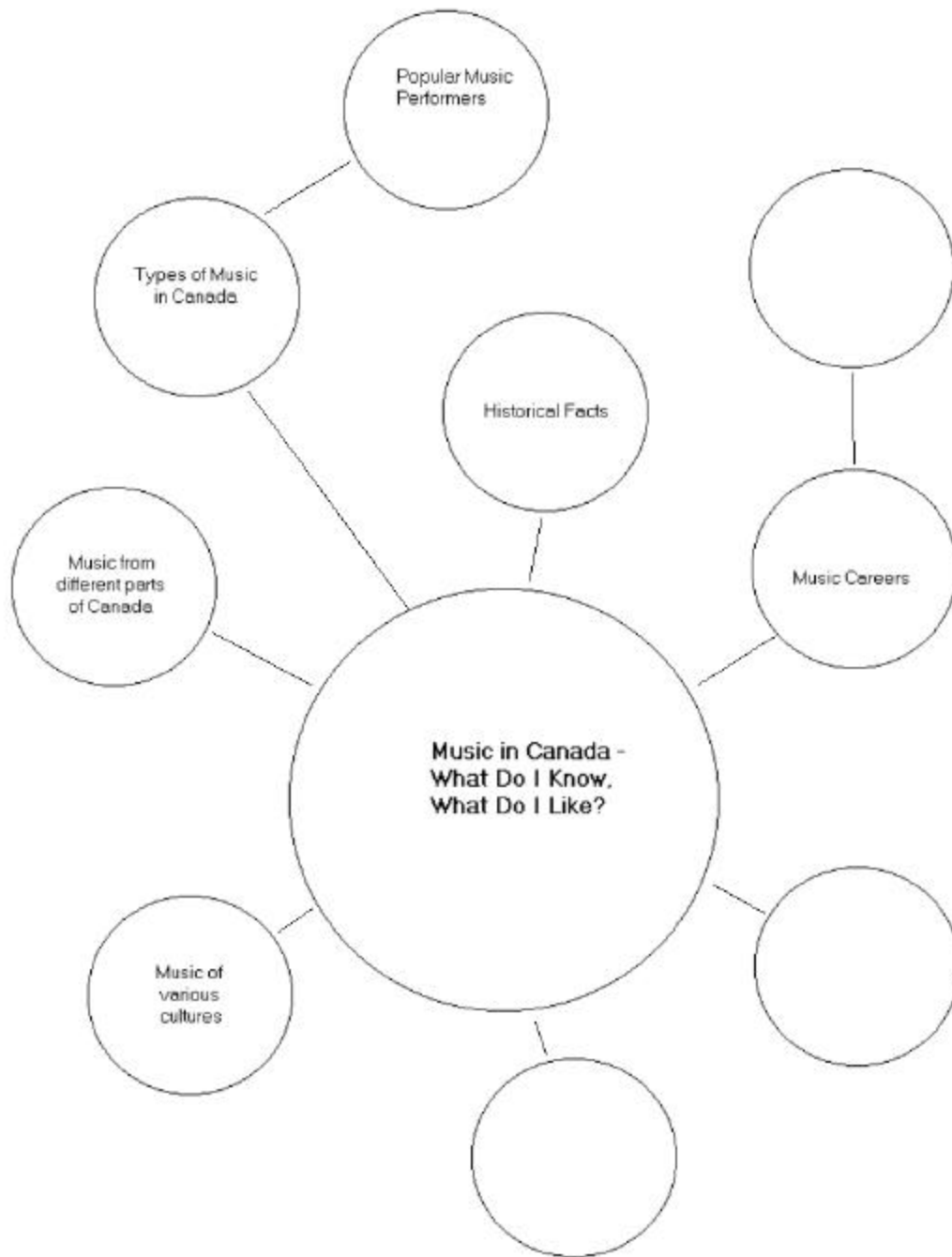
Special needs students may require extra time, clarification of instructions or individual monitoring. Students identified as gifted may incorporate cross-curricular strategies in their presentations (i.e., visual arts, dance, drama presentations, video).

Resources

See addendum

Appendix

Brainstorming Web



Appendix

Music of Canada's First Nations - Listening Chart

Selection	Nation/Area	Timbre	Rhythm	Texture
1				
2				
3				
4				
5				

Appendix

Learning Skills Rubrics

Works Independently				
Sample Criteria	NI (needs improvement)	S (satisfactory)	G (good)	E (excellent)
Accomplishes tasks independently	descriptors may include adverbs below...			
Accepts responsibility for own behaviour	limited... rarely...	some... with some assistance...	independently... most...	independently and with confidence... routinely...
Displays self-confidence				

Teamwork				
Sample Criteria	NI (needs improvement)	S (satisfactory)	G (good)	E (excellent)
Gets along with others	descriptors may include adverbs below...			
Listens to others	limited... rarely...	some... with some assistance...	independently... most...	independently and with confidence... routinely...
Accepts a variety of roles				

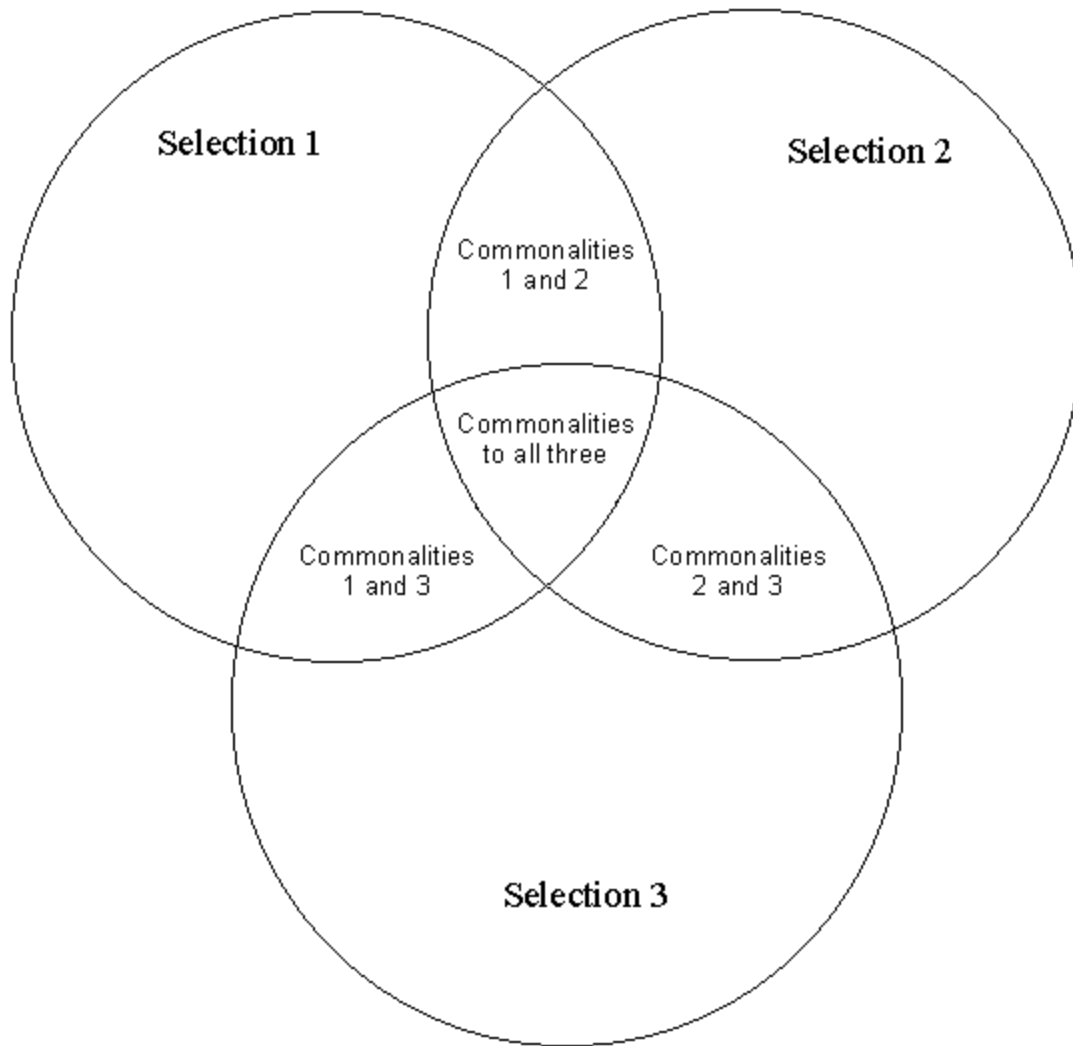
Organization				
Sample Criteria	NI (needs improvement)	S (satisfactory)	G (good)	E (excellent)
Planning and Preparation	descriptors may include adverbs below...			
Time Management	limited... rarely...	some... with some assistance...	independently... most...	independently and with confidence... routinely...
Organization of Product				

Work Habits/ Homework				
Sample Criteria	NI (needs improvement)	S (satisfactory)	G (good)	E (excellent)
Follows directions	descriptors may include adverbs below...			
Completion on time	limited... rarely...	some... with some assistance...	independently... most...	independently and with confidence... routinely...
Work Completion				

Initiative				
Sample Criteria	NI (needs improvement)	S (satisfactory)	G (good)	E (excellent)
Seeking new information	descriptors may include adverbs below...			
Self-motivation	limited... rarely...	some... with some assistance...	independently... most...	independently and with confidence... routinely...
Seeking learning opportunities				

Appendix

Three- Circle Venn Diagram for Activity 3 - Listen to Us



Appendix

Achievement Chart for All Expectations- Unit 4 Music in Canada

	Level 1 (50-59%)	Level 2 (60-69%)	Level 3 (70-79%)	Level 4 (80-100%)	Category
Overall Expectation	MTV.01 - identify and define in simple terms the elements of music (i.e., rhythm, melody, timbre, dynamics, harmony, texture, and form)				K/U
Specific Expectations					
MT1.11 - use appropriate terminology to describe how repetition and contrast of musical elements are used to organize sound (e.g., phrase structure, motif and theme, imitation, verse and chorus, bridge)					K/U Com Th/I
MT1.12 - demonstrate an understanding of the following simple musical forms: binary, ternary, popular song, and two other simple performance forms related to a specific cultural context (e.g., Native drum song, Scottish pipe song)					K/U
MT1.14 - explain the evolution of their performance medium					K/U Com
Overall Expectation	MTV.02 - demonstrate the ability to read and understand musical notation				K/U App Com
Specific Expectations					
Overall Expectation	MTV.03 - demonstrate an understanding of a broad overview of the historical and stylistic context of music				K/U App Th/I Com
Specific Expectations					
MT1.14 - explain the evolution of their performance medium					Com K/U
MA2.05 - describe the distinctive nature of participating in the various roles associated with music activities (e.g., soloist and accompanist, ensemble member or leader)					K/U Com Th/I
MA2.06 - demonstrate an understanding of the relationship of the audience and performer (e.g., attend a live performance and respond to it orally or in writing, using terminology appropriate for the grade)					K/U Com Th/I

	Level 1 (50-59%)	Level 2 (60-69%)	Level 3 (70-79%)	Level 4 (80-100%)	Category
Overall Expectation Specific Expectations	MCV.01 - play or sing technical exercises and diverse repertoire (including their own creations when appropriate) that reflect the theory expectations				App Th/I
MA1.01 - identify and describe, orally and in writing, the elements of music from a variety of live and/or recorded examples					Th/I Com
MA1.02 - identify and describe, orally and in writing, how the elements of music work together in a particular historical style and cultural context in a variety of musical works that are dealt with chronologically, conceptually, thematically, and/or by genre					Th/I Com
Overall Expectation Specific Expectations	MCV.02 - make artistic decisions that affect the stylistic accuracy of their playing or singing (e.g., articulation, phrasing, posture, dynamics, tone quality, intonation, rhythm, balance, blend)				Th/I App
MC2.04 - make artistic decisions about aspects of performance in individual and group situations					Th/I App
Overall Expectation Specific Expectations	MCV.04 - demonstrate an understanding of music literacy, at a level appropriate for the grade, using the creative process (perception, production, and reflection)				K/U App
MC2.05 - use analog and/or digital recording technology to demonstrate an understanding of the basic processes involved					K/U App
MA1.01 - identify and describe, orally and in writing, the elements of music from a variety of live and/or recorded examples					Th/I Com
MA1.02 - identify and describe, orally and in writing, how the elements of music work together in a particular historical style and cultural context in a variety of musical works that are dealt with chronologically, conceptually, thematically, and/or by genre					Th/I Com
MT1.11 - use appropriate terminology to describe how repetition and contrast of musical elements are used to organize sound (e.g., phrase structure, motif and theme, imitation, verse and chorus, bridge)					K/U Com
Overall Expectation Specific Expectations	MAV.01- demonstrate an understanding of music history and its cultural context				K/U Com

	Level 1 (50-59%)	Level 2 (60-69%)	Level 3 (70-79%)	Level 4 (80-100%)	Category
MT1.12 - demonstrate an understanding of the following simple musical forms: binary, ternary, popular song, and two other simple performance forms related to a specific cultural context (e.g., Native drum song, Scottish pipe song)					K/U
MT1.14 - explain the evolution of their performance medium					K/U Com
MA1.01 - identify and describe, orally and in writing, the elements of music from a variety of live and/or recorded examples					Th/I Com
MA1.02 - identify and describe, orally and in writing, how the elements of music work together in a particular historical style and cultural context in a variety of musical works that are dealt with chronologically, conceptually, thematically, and/or by genre					Th/I Com
MA1.03 - analyse, orally and in writing, the quality and impact of a variety of live and/or recorded performances, using appropriate music vocabulary					Th/I Com
Overall Expectation	MAV.02 - demonstrate the ability to listen attentively and with discernment to live and recorded music, using the stages of critical analysis (initial reaction, description, analysis, interpretation, and judgement)				Th/I
Specific Expectations					
MT1.11 - use appropriate terminology to describe how repetition and contrast of musical elements are used to organize sound (e.g., phrase structure, motif and theme, imitation, verse and chorus, bridge)					K/U Com
MT1.12 - demonstrate an understanding of the following simple musical forms: binary, ternary, popular song, and two other simple performance forms related to a specific cultural context (e.g., Native drum song, Scottish pipe song)					K/U Com
MT1.14 - explain the evolution of their performance medium					K/U Com
MC2.05 - use analog and/or digital recording technology to demonstrate an understanding of the basic processes involved					K/U App
MA1.01 - identify and describe, orally and in writing, the elements of music from a variety of live and/or recorded examples					Th/I Com

	Level 1 (50-59%)	Level 2 (60-69%)	Level 3 (70-79%)	Level 4 (80-100%)	Category
MA1.02 - identify and describe, orally and in writing, how the elements of music work together in a particular historical style and cultural context in a variety of musical works that are dealt with chronologically, conceptually, thematically, and/or by genre					Th/I Com
MA1.03 - analyse, orally and in writing, the quality and impact of a variety of live and/or recorded performances, using appropriate music vocabulary					Th/I Com
Overall Expectation	MAV.03 - demonstrate an understanding of the effects of music education on themselves and their peers				K/U Th/I App
Specific Expectations					
MA1.03 - analyse, orally and in writing, the quality and impact of a variety of live and/or recorded performances, using appropriate music vocabulary					Th/I Com
MA2.01 - explain the effects of physical fitness and health habits on music performance skills					K/U Com
MA2.02 - identify and describe their own strengths and needs at various points in the course and work towards improving themselves in identified areas					Th/I App
MA2.03 - reflect on learning by maintaining a journal and/or practice log to record progress					Th/I Com
MA2.07 - identify how skills developed in music are applied in various music-related careers					K/U App
Overall Expectation	MAV.04 - demonstrate an understanding of the function of music in society				K/U Th/I
Specific Expectations					
MA1.02 - identify and describe, orally and in writing, how the elements of music work together in a particular historical style and cultural context in a variety of musical works that are dealt with chronologically, conceptually, thematically, and/or by genre					Th/I Com
MA1.03 - analyse, orally and in writing, the quality and impact of a variety of live and/or recorded performances, using appropriate music vocabulary					Th/I Com

	Level 1 (50-59%)	Level 2 (60-69%)	Level 3 (70-79%)	Level 4 (80-100%)	Category
MA2.04 - demonstrate an understanding of rehearsal, performance, and audience etiquette (appropriate to the cultural context)					K/U
MA2.05 - describe the distinctive nature of participating in the various roles associated with music activities (e.g., soloist and accompanist, ensemble member or leader)					K/U Com
MA2.06 - demonstrate an understanding of the relationship of the audience and performer (e.g., attend a live performance and respond to it orally or in writing, using terminology appropriate for the grade)					K/U



= primary or KEY expectations



= secondary expectations

This achievement chart lists all of the expectations for this unit; overall expectations across the chart and associated specific expectations down the left side. Shaded areas indicate the expectations that this unit treats as key expectations. The others are covered incidentally. This is not intended to be a finished task rubric, but rather a starting point for developing a rubric with student input. Expectations should be grouped, and the skills and/or knowledge summarized to create criteria for assessment and/or evaluation. Descriptors of what the criteria will look like or sound like at each level should be written, using the sample phrases below as inspiration. Other ideas for descriptors may come from the overall achievement chart on pages 60-61 in *The Ontario Curriculum, Grades 9-10, The Arts*. Teachers should ensure that level 1 descriptors indicate a minimally acceptable level of achievement, with the understanding that some students may not reach level 1. As well, level 3 is the provincial standard recommended for success in the next grade. Level 4 should be accessible to students, representing the highest achievement within the grade.

Sample phrases:

Level 1	Level 2	Level 3	Level 4
-...limited understanding -...limited clarity -...only with supervision -...limited accuracy -...minimally acceptable	-...some understanding -...moderate clarity -...some supervision -...moderate effectiveness	-...considerable understanding -...considerable clarity -...safely and correctly -...considerable accuracy/effectiveness	-...thorough and insightful understanding -...high degree of clarity -...demonstrates and promotes safety -high degree of...

Appendix

Unit 4 Resources

Books

- de Frece, Robert. *Canada: Its Music*. Maxwell MacMillan, 1989. ISBN 0-02-953530-1
- Ford, Clifford. *Canada's Music: An Historical Survey*. Agincourt: GLC Publishers Ltd., 1985. ISBN 888 740 549
- Hofmann, Charles. *Drum Dance*. Gage, 1974. ISBN 0671327674
- Johnson, Richard, ed. *Folksongs: North America Songs*. New York: Ricordi Music, 1988. ISBN 0-9691837-0-4
- Kallman, Helmut and Gilles Potvin, eds. *Encyclopedia of Music in Canada*, 2nd edition. Toronto: University of Toronto Press, 1992.
- McGee, Timothy. *The Music of Canada*. W.W. Norton & Co., 1985. ISBN 0-393-02279-X
- Melhuish, Martin. *Oh, What A Feeling! (CARAS)*. Kingston: Quarry Press, 1996. ISBN 1-55082-164-4 (accompanying CD's out of print)
- Wilkie, Robert. *Discovering Folksongs*. Toronto: Waterloo Music Co., 1988. ISBN 0-88909-208-7

Research Papers

- Cavanagh, Beverly. *Music of the Nitsilik Eskimo: A Study of Stability and Change*. Vol. 1 and 2. National Museums of Canada: Canadian Ethnology Services Paper, 1962. ISSN 0316-1862 and 0316-1854

Periodicals

- Harris, Wendy. "Native Culture Meets the City". *Professionally Speaking: Ontario College of Teachers*, March, 1999.
- Adams, Ki. "Like a Bridge Over Troubled Waters: The Use of Folksong in the Intermediate Curriculum". *Canadian Music Educator*, V.40, #3, Spring, 1999.

Documents

- First Voices: Stories from Aboriginal/First Nations People*. Grade 3. York Region Board of Education
- First Voices: Aboriginal/ First Nations People*. Grades 5/6. York Region Board of Education
- A Teacher's Guide to Canadian Music*, Canadian Music Centre (includes the guide (with cross-curricular connections), composer biographies, two sample tapes and a Canadian Music Centre poster)

Recordings

- A Folksong Portrait of Canada*. Smithsonian-Folkways Recording. Mercury, 1994 (CD)
ISBN 769748000-2
- Introduction to Canadian Music*. Toronto: Naxos, 199? (CD)
ISBN 8-550171-2

Unit 4 Resources (Continued)

Web Sites

Canadian Music Centre

<http://www.culturenet.ca/cmcc/>

(also has regional centres throughout Canada including Toronto and Montreal)

Canadian Music Week

<http://www.cmw.net>

Other Resources

Ontario Arts Council- artists in the classroom

Prologue to the Performing Arts

Performing Arts Organizations Network for Education (PAONE)

Coalition for Music Education in Canada

American Federation of Musicians (local chapters...e.g., Toronto Musicians' Association, London Musicians' Association)

Coalition for the Arts and Education

Arts Education Council of Ontario

Ontario Music Educators' Association

Orchestras Ontario

Canadian Band Association

Choirs Ontario